



Supplemental Notes

The Basics of the VM-3100/VM-3100Pro

November 15, 1999 SN118 v1.0

Introduction

The Roland VM-3100 and VM-3100Pro V-Mixing Stations place the quality and power of digital mixing within the grasp of all musicians, producers and engineers. These easy-to-use, affordable mixers are perfectly suited for project studios, rehearsal spaces, sound reinforcement, post-production suites, broadcasting, and an endless number of other applications. The VM-3100 and VM-3100Pro feature 24-bit audio, onboard high-quality effects, flexible routing and Scene memory, as well as digital inputs and outputs. The VM-3100 and VM-3100Pro are also powerful MIDI mixers that can control external MIDI devices and MMC-compatible sequencers and recorders.

This *Supplemental Note* provides a basic introduction to the VM-3100 and VM-3100Pro using real-life mixing examples. Everything you'll encounter in the *Supplemental Note* applies to both mixing stations except as noted.

We'll cover the following topics in this document:

Topics

- I. How to Set Up Inputs 1-8
- II. How to Set Up Inputs 9-12
- III. Activating Phantom Power on Inputs 1 and 2
- IV. How to Route Inputs to Channels
- V. How to Set Up Digital Inputs
- VI. How to Route Digital Inputs to Channels
- VII. How to Solo Channels
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- IX. Using Channel EQ
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Listening to the VM-3100

You can listen to the VM-3100 through stereo headphones connected to its MONITOR jack, or you can connect the L and R MASTER OUT jacks to powered speakers or a speaker-amplification system. The best way to listen to the VM-3100 is to connect one of its stereo digital outputs to a pair of Roland DS-90 Powered Monitors.



The MONITOR LEVEL knob controls your monitoring listening volume. Start with a setting of about 8 o'clock.

I. How to Set Up Inputs 1-8

The VM-3100 provides eight standard 1/4" TRS jacks for Inputs 1-8. Inputs 1 and 2 also have alternate XLR jacks with optional phantom power—you can use either input's 1/4" or XLR connection, but not both at once. An additional high-impedance guitar input is provided for Input 4 to allow the direct connection of a guitar or bass—again, you can use Input 4's 1/4" connection or its high-impedance guitar input.

1/4" jack

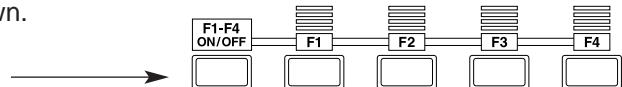


XLR jack



The following procedure demonstrates how to set up an input and set the level of its signal in the VM-3100. We'll use Input 1 as an example:

1. Turn off the VM-3100 and plug an instrument's 1/4" cable into Input 1's 1/4" jack or an XLR microphone (mic) cable into its XLR jack.
2. Bring the red Master fader all the way down (toward you).
3. As the VM-3100 is set up at the factory, Input 1 is controlled by Channel 1—this can be changed, as we'll see later. Bring Channel 1's fader all the way down.
4. Power on the VM-3100.
5. Press F1-F4 ON/OFF.



The F1, F2, F3 and F4 buttons often function as switches that activate various features. In such cases, the display shows you what you'll turn on if you press the corresponding F1, F2, F3 or F4 button—this is signified by the arrow (→) to the left of the displayed item's name. It's important to remember that this is not the current setting—it's what you'll get if you press the button.

F1 allows you to adjust the level of the channel's signal at either of two places along its journey through the channel.

You can choose: to adjust the signal's level:

Pre (for "Pre-Fader") before it reaches the channel fader.
Pst (for "Post-Fader") using the channel fader.

6. Tap F1 until "→Pre" appears above it on the display, if necessary. Press F1 once more to select the pre-fader setting.
7. Press F1-F4 ON/OFF to return to the main level screen.
8. Play the instrument or sing into the mic connected to Input 1. (You won't hear anything through the VM-3100 just yet.)
9. Adjust the signal input level by turning the GAIN knob for Input 1 until the meter displays a level between -12dB and -4dB. The level scale is printed to the right of the display.
10. Press F1-F4 ON/OFF again.
11. The display shows "→Pst" above F1. Press F1 to select "Pst."
12. Press F1-F4 ON/OFF to return to the main level screen.
13. Play the instrument or sing again and raise Channel 1's fader until the display shows a level between -12dB and -4dB.
14. Raise the Master fader to its "0" marking to hear the output of Channel 1. Turn MONITOR LEVEL to adjust your listening volume.



This procedure also applies to Inputs 2 through 8.

II. How to Set Up Inputs 9-12

The VM-3100 provides two pairs of RCA/phono inputs: Inputs 9 and 10 and Inputs 11 and 12. You can set up these inputs using a method similar to the one we used for Inputs 1-8—the difference is that these inputs have no GAIN knob. Follow the procedure below to set up a stereo signal input using Inputs 9 and 10. We recommend using a stereo CD player or cassette deck for this example, though any stereo device with RCA output jacks will do.

1. With the VM-3100 powered down, plug the left side of your device's stereo signal into Input 9 and its right side into Input 10.
2. Bring the Master fader all the way down.
3. Channels 9-10 and 11-12 are special stereo channels, with each one simultaneously controlling two inputs. As set at the factory, Channel 9-10 controls Inputs 9 and 10. Bring Channel 9-10's fader all the way down.
4. Power on the VM-3100.
5. Press F1-F4 ON/OFF.
6. Press F1 until “→Pre” appears above F1 on the display (if necessary). Press F1 once more to select this setting.
7. Press F1-F4 ON/OFF to return to the main level screen.
8. Play the device connected to Inputs 9 and 10. If possible, adjust the device's output volume until the VM-3100 shows a level between -12dB and -4dB on its display.
9. Press the F1-F4 ON/OFF button.
10. The display shows “→Pst” above F1. Press F1 once more to select this setting.
11. Press F1-F4 ON/OFF to return to the main level screen.
12. Raise Channel 9-10's fader until its pair of signals are between -12dB and -4dB.
13. Raise the Master fader to hear the output of Channel 9-10.

Tip

If the signal is distorted after you've finished the setup, adjust the output level of the connected device. If the device has no output gain control, you can run it through some other device with a gain control—such as a preamp—before sending its signal into the VM-3100.

These steps also apply to Inputs 11 and 12.

Note

You can repeatedly press Channel 9-10's SELECT button to toggle between the “CH VIEW” screen for Channel 9 and the “CH VIEW” screen for Channel 10—in the upper left corner of the display, you can see which channel is currently selected. These screens provide independent control of each channel's settings. You can also hold SHIFT while repeatedly pressing the SELECT button for Channel 9-10 to toggle between the Input Assign screen for Channel 9 and the Input Assign screen for Channel 10—we'll discuss the Input Assign screen on Page 4. The “CH VIEW” screen and Input Assign screen for Channels 11 and 12 can be accessed in the same manner.

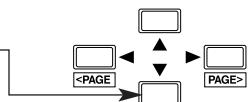
III. Activating Phantom Power on Inputs 1 and 2

Inputs 1 and 2 can each provide power—called “phantom power”—to connected condenser-type microphones. Before this can be done, the system-wide phantom power switch must be turned on in the “SYSTEM PREF” screen. Phantom power can then be activated independently for Inputs 1 and 2 on their individual Input Assign screens.



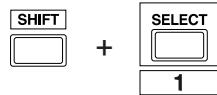
Use the following procedure to turn on the system-wide phantom power:

1. Press SYSTEM.
2. Use the DOWN page button to select “Phantom.”
3. Rotate the large gray VALUE dial to select “ON.”



Use the following procedure to switch the phantom power on or off for Inputs 1 or 2:

1. While holding SHIFT, press the SELECT button for the desired Channel (1 or 2).
2. Use the DOWN or UP page buttons to select “Phantom.”
3. Rotate the VALUE dial to select “ON”—this enables the channel’s phantom power—or “OFF” to turn the phantom power supply off.



IV. How to Route Inputs to Channels

One of the great features of the VM-3100 is its routing flexibility. Any input on the VM-3100 can be routed to any channel so you don’t have to physically unplug a cable when you want to control its signal using a different channel. An input can also be routed to multiple channels.

There are two methods in the VM-3100 that you can use for routing an input to any channel.

Method One

This method uses the desired channel’s Input Assign screen. We’ll use Channel 6 as an example:

1. While holding down SHIFT, press Channel 6’s SELECT button. The Input Assign Display appears.
2. Use the DOWN or UP page buttons to select “Source.”
3. Turn the VALUE dial to choose the desired input—IN01 (Input 1) through IN12 (Input 12).
VM-3100Pro Only: You can also choose TR01 through TR08 to select any track from a digital recorder—such as Roland’s VSR-880—connected to the VM-3100’s RMDBII I/O terminal. The RMDBII, or “R-BUS,” terminal can also be connected to a Roland ADA-7000 AD/DA Converter or to a Roland AE-7000 AES/EBU Interface—when using either device, you can choose from among eight channels of digital audio by selecting TR01 through TR08.
4. *VM-3100Pro Only:* To select inputs jacks or tracks for Channels 13-20, tap AUDIO CH until it turns green. Hold down SHIFT and the SELECT button for the desired channel. Turn the VALUE dial to choose the desired input.
5. Press LEVEL METER (BIG T.C.) to exit the Input Assign screen.

As shipped from the factory, inputs are controlled by their like-numbered channels. For example, Input 1 is routed to Channel 1, etc. You can re-establish these settings by initializing the VM-3100, as described on Page 22 of this *Supplemental Note*.



How to Route Inputs to Channels (continued)

Method Two

You can also route inputs to channels using the EZ Routing feature:



1. Press EZ ROUTING. If the "01 BASIC MIX" EZ Routing is not already selected on the "EZR SEL" screen, turn the VALUE dial to select it. Press ENTER/YES (REDO) to confirm your choice.
2. Press F1-F4 ON/OFF.
3. Press F1 [IN]. The "EZR IN" screen appears.
4. Tap the RIGHT page button until you've highlighted the input setting for Channel 6—it's the sixth one from the left.
5. Turn the VALUE dial to select the desired input. You can select any input from Input 1 (IN01) to Input 12 (IN12).



VM-3100Pro Only: You can also choose TR01 through TR08 to select any one of eight tracks or channels of digital audio from a device connected to the VM-3100's RMDBII I/O terminal.

6. Press LEVEL METER (BIG T.C.) to exit the Input Assign screen.

VM-3100Pro Only: If your AUDIO CH button is currently green, press it so that it turns red before continuing with this Supplemental Note.

V.

How to Set Up Digital Inputs

The VM-3100's rear panel provides both coaxial and optical digital inputs. Both of these inputs accept a stream of stereo digital audio data. You can connect a digital device to the IN A jack using a standard coaxial digital cable. The IN B jack connects to an optical digital cable. Both types of cable can be found at your local music retailer. We strongly recommend you use high-quality cables to ensure accurate transmission of digital signals between connected digital devices and the VM-3100.

Coaxial connector



Optical connector



When two digital devices are connected, one or the other of the devices must supply a common timing reference—called the "master clock"—that both devices will use. This makes the synchronization between digital devices extremely accurate. Generally, the device sending the data will provide the master clock.

Before you can hear digital audio coming into the VM-3100, you must first tell the VM-3100 which digital connection you're using so that it knows where to find the master clock. There are two ways to do this.

Method One

1. With the VM-3100 and the digital device powered down, connect the device's digital output to either of the VM-3100's digital inputs.
2. Power on the digital device you're connecting to the VM-3100.
3. Set the device to output a digital signal of 44.1kHz.

The VM-3100 always receives digital data at a sample rate of 44.1kHz.

4. Turn on the VM-3100 and press SYSTEM.
5. Use the DOWN or UP page button to select "MasterClk."
6. Turn the VALUE dial to select either "DIN-A" for the coaxial input or "DIN-B" for the optical input. The display flashes "Digital IN Checking" for a few seconds and then "Digital IN Locked!"—this indicates that the VM-3100 is successfully synchronized to the device connected to its digital input.



How to Set Up Digital Inputs (continued)

Method Two

1. With the VM-3100 and the digital device powered down, connect the device's digital output to either of the VM-3100's digital inputs.
2. Power on the digital device you're connecting to the VM-3100.
3. Set the device to output a digital signal of 44.1kHz.
4. While holding down SHIFT, press DIGITAL IN (CLK SELECT).
5. Turn the VALUE dial to select either "DIN-A" for the coaxial input or "DIN-B" for the optical input.

Tip



If you prefer, you can press F2 to select DIN-A or F3 to select DIN-B instead of using the VALUE dial.

The display flashes "Digital IN Checking" for a few seconds. When the VM-3100 is successfully locked to the digital input, the display shows "Digital IN Locked!" and returns you to the main level screen.

The stereo digital input you've selected will be controlled by Channel 11-12. To set up a digital input signal on Channel 11-12:

1. Bring the Master fader all the way down.
2. Bring the fader for Channel 11-12 all the way down.
3. Press the F1-F4 ON/OFF button.
4. Press F1 until "→Pre" appears in the display, if necessary. Press F1 once more to select the pre-fader setting.
5. Press F1-F4 ON/OFF to return to the main level screen.
6. Play the digital device and adjust the device's output volume—if possible—until the VM-3100's display shows a level between -12dB and -4dB.
7. Press the F1-F4 ON/OFF button.
8. "→Pst" appears above F1 in the display. Press F1 to select the post-fader setting.
9. Press F1-F4 ON/OFF to return to the main level screen.
10. Raise the Channel 11-12 fader until the VM-3100's display shows a level between -12dB and -4dB.
11. Raise the Master fader to hear the output of Channel 11-12.

If there's no way to lower the output level of your digital device, don't worry: the VM-3100 allows you to reduce—or "attenuate"—the level of an incoming digital signal. This can also be helpful if a digital device's signal is distorted or clipping even though the VM-3100 shows it as being in the desired -12dB through -4dB level range. To attenuate a digital signal, follow these steps:

1. While holding down SHIFT, press the SELECT button for Channel 11-12.
2. Press the DOWN page button to select "ATT."
3. Turn the VALUE dial to adjust the volume of the signal from 0dB down to -18dB until you obtain an acceptable signal level.
4. Press LEVEL METER (BIG T.C.) to exit.

VI. How to Route Digital Inputs to Channels

Just like analog input signals, signals from the currently selected digital input can be routed to any channel, or groups of channels, you desire. The following procedure shows how to route the currently selected digital input's signals to channels other than the default Channel 11-12. There are two methods that you can use.

Method One

The first method uses the desired channel's Input Assign screen:

1. While holding down SHIFT, press the channel's SELECT button.
2. Press the DOWN or UP page button to select "Source."
3. Turn the VALUE dial to select "DIN-L" for the left side of the stereo digital signal or "DIN-R" for the right side of the stereo digital signal.

You'll only see "DIN-L" or "DIN-R" if a digital device has been selected as the master clock on the "SYSTEM PREF" screen or the "M.CLK SELECT" screen, and when "Digital IN Lock" has been confirmed.

4. Press LEVEL METER (BIG T.C.) to exit.

Method Two

You can also route digital inputs to channels using the VM-3100's EZ Routing feature:

1. Press EZ ROUTING. The "EZR SEL" screen appears.
2. Turn the VALUE dial to select "01 BASIC MIX" if necessary. When you select a new EZ Routing template, the VM-3100 asks if you want to change templates. Press ENTER/YES (REDO) if you do.
3. Press F1-F4 ON/OFF.
4. Press F1 [IN]. The "EZR IN" screen appears.
5. Use the RIGHT page button to move to the desired channel.
6. Turn the VALUE dial to select "DL" for the left side of the stereo digital signal or "DR" for the right side of the stereo digital signal.
7. Press LEVEL METER (BIG T.C.) to exit.

VII. How to Solo Channels

You may want to be able to listen to a specific channel—or group of channels—individually when you're adjusting EQ settings, selecting effects or setting levels. Using the VM-3100's Solo feature, you can mute the rest of the mix and listen only to the channel or a group of channels you wish to hear.

To solo one or more channels, use the following procedure:

1. Press SOLO—it will light, indicating that you're in Solo mode. When you're in Solo mode, you can solo or un-solo channels.
2. Press the SELECT button for each channel you wish to solo. SELECT will flash to indicate that the channel is being soloed. You'll hear only the soloed channels.
3. Press SOLO to exit Solo mode.

SOLO

When you exit Solo mode, SOLO will flash as a visual indicator that one or more channels are soloed.

How to Solo Channels (continued)

To un-solo channels, use the following procedure:

1. Press SOLO so that it lights solidly—and stops flashing—to enter Solo mode.
2. Press the flashing SELECT button for the channel that you wish to un-solo. The SELECT button's light will go out, indicating that the channel is no longer soloed.
3. Press SOLO once more to exit Solo mode.

You can solo a channel's signal at various places along its journey through the VM-3100. Use the following procedure to choose what you'll hear when you solo any channel:

1. Hold down SOLO—as you continue to hold down the button, the "SOLO MODE" screen appears in the display.
2. Without releasing SOLO, turn the VALUE dial to select the desired setting, or press the corresponding F1-F4 button. You can choose:
 - PRE EQ (F1)—to hear the channel's signal before it's been processed by the channel EQ. This setting is most helpful when you want to hear what a signal sounds like when it first enters the VM-3100.
 - POST EQ (F2)—to hear the channel's signal after it's been processed by the channel EQ, but before it reaches the channel fader. Use this setting to check your EQ settings.
 - AF ("After Fader Listen") (F3)—to hear the channel's signal as it exits the channel, after the fader. Soloing a signal in this state lets you hear what it sounds like as it leaves its channel, but before you've added any send-and-return effects or positioned it in the stereo mix (we'll discuss send-and-return effects later).
 - Inp. ("In Place") (F4)—to hear the channel's signal as it sounds in the final mix, with added send-and-return effects, and in its actual position in the overall stereo image. Use Inp. when you want to isolate individual elements within a mix.
3. Release SOLO to exit the "SOLO MODE" screen.

VIII. How to Mute Channels

The VM-3100 allows you to quickly silence—or "mute"—any channel or groups of channels using the following procedure:

1. Press MUTE—it will light, indicating that you're in Mute mode. When you're in Mute mode, you can mute or un-mute channels.
2. Press the SELECT button for each channel you wish to mute—the SELECT button will light.
3. Press MUTE to exit Mute mode.



When you exit Mute mode, MUTE will continue to flash to indicate that one or more channels are muted.

To un-mute a channel:

1. Press MUTE so that it lights solidly—and stops flashing—to enter Mute mode.
2. Press the channel's SELECT button. The SELECT light will go out, indicating that the channel is no longer muted.
3. Press MUTE again to exit Mute mode.

IX. Using Channel EQ

The VM-3100 allows you to change the tonal characteristics of a channel's signal using a process called "equalization," or "EQ." EQ raises or lowers—"boosts" or "cuts"—the loudness of selected frequencies within a signal. A simple example of EQ is provided by the set of tone controls on a home stereo: the treble control raises or lowers the volume of higher frequencies, and the bass control does the same for lower frequencies.

The VM-3100 provides three bands of EQ for each channel, allowing you to independently control the levels of three different frequency ranges within the channel's signal—a "band" is a range of frequencies. Your EQ settings are retained by the VM-3100 when you power down. Even so, we recommend you save your EQ settings along with the rest of your mixer settings in one of its mixer Scenes or in the VM-3100's EQ Library for safekeeping. We'll discuss Scenes and the EQ Library later.

You can access a channel's EQ controls in a variety of ways so that no matter how you work, you'll be able to get to the EQ quickly and easily.

Method One

1. Press the desired channel's SELECT button.
2. Turn the HIGH, MID or LOW EQ knob. Regardless of which knob you turn, the settings for all three of the channel's EQ bands—Hi, Mid and Low—appear in the display.
3. Press F4 until "→ON" appears above it in the display. Press F4 again to turn the channel's EQ on.
4. Use the DOWN, UP, LEFT or RIGHT page buttons to select the first frequency you want to boost or cut. The frequencies are the numbers on the screen that are followed by "kHz" or "Hz."
5. To raise or lower the selected frequency's level, you can either:
 - press the RIGHT page button once to select its gain setting and turn the VALUE dial.
 - turn the corresponding HIGH, MID or LOW knob.
6. When you boost or cut an EQ band, you affect more than just the selected frequency: you also alter the level of frequencies just below and above it. You can widen or narrow this range of frequencies in the Mid frequency band by adjusting the MidQ bandwidth—or "Q"—setting. To do this, use the DOWN, UP, LEFT or RIGHT page buttons to select the MidQ setting and turn the VALUE dial.
7. If you wish to adjust another channel's EQ, press its SELECT button.
8. Press LEVEL METER (BIG T.C.) to exit the EQ screen when you're done setting your EQ.



Method Two

1. Make sure you're on the main level screen. If not, press LEVEL METER (BIG T.C.).
2. Press F1-F4 ON/OFF.
3. Press F4 [EQ] to display the EQ settings screen.
4. If the desired channel's SELECT button is not already lit, press its SELECT button.
5. Press F4 until "→ON" appears above it in the display. Press F4 again to turn the channel's EQ on.
6. Adjust the EQ as desired following Steps 4-8 in *Method One* above.

Using Channel EQ (continued)

Method Three

You can quickly boost or cut a channel's already selected EQ bands from its "CH VIEW" screen:

1. Press the channel's SELECT button.
2. Use the DOWN, UP, LEFT or RIGHT page buttons to select the desired EQ band's level control—the controls are displayed as "H", "M", "L" knobs.
3. Use the VALUE dial to adjust the gain of the selected band.
4. Press LEVEL METER (BIG T.C.) to exit the "CH VIEW" screen when you're done adjusting the EQ.

X. How to Use the EQ Library

Yet another convenient feature of the VM-3100 is its EQ Library. The VM-3100 provides 16 preset EQ settings designed for specific applications. The VM-3100 also provides 16 memory locations in which you can store your own re-usable custom EQ settings.

Let's say we're recording a blues duo: an electric rhythm guitar player and a slide guitarist. Channel 1 is controlling the rhythm guitar signal, while the slide guitar's on Channel 2. The presets in the VM-3100's EQ Library quickly provide the ideal EQ settings for these instruments.

Here's how we'd use them:

1. Make sure you're at the main mixer screen. If not, press LEVEL METER (BIG T.C.).
2. Press F1-F4 ON/OFF.
3. Press F4 [EQ] to display the EQ settings screen.
4. If it's not already lit, press Channel 1's SELECT button.
5. Press F4 until "→ON" appears above it in the display. Press F4 again to turn the channel's EQ on.
6. Press F1-F4 ON/OFF.
7. Press F1 [LOAD]—the "LOAD EQ LIB" screen appears.
8. Press F1 until "→Pre" (for "Preset") appears above it in the display. Press F1 again to select the VM-3100's factory EQ presets.
9. Turn the VALUE dial clockwise to select "11 BluesGtr."
10. Press ENTER/YES (REDO) to select the EQ preset.
11. "ARE YOU SURE?" appears in the display. Press ENTER/YES (REDO) to confirm the selection.
12. Channel 1 is now set to use the BluesGtr EQ preset.
13. Repeat Steps 4-11 for Channel 2, selecting "12 SlideGtr" in Step 9.
14. Press LEVEL METER (BIG T.C.) to exit the EQ screen when you're done setting your EQ.

The VM-3100's EQ Library contains these 16 factory EQ presets:

• 01 Rock BD	• 02 Rock SD	• 03 Rimshot	• 04 Toms
• 05 Hi Hat	• 06 Cymbals	• 07 Overhead	• 08 RockBass
• 09 ElecGtr	• 10 NylonGtr	• 11 BluesGtr	• 12 SlideGtr
• 13 LineGtr	• 14 Male	• 15 Female	• 16 Narrator

How to Use the EQ Library (continued)

Use the following procedure to store a set of your own EQ settings in one of the 16 available memory slots in the EQ Library:

1. While on the desired equalizer's screen, press F1-F4 ON/OFF repeatedly until "SAVE" appears over F2.
2. Press F2 [SAVE]—the "EQ LIB" screen is displayed.
3. Turn the VALUE dial to select a memory location for your EQ preset. You can save your preset in any location from 17 to 32.
4. Press the DOWN page button to select "Name."
5. Use the VALUE dial and the LEFT and RIGHT page buttons to name the preset.
6. After you've finished entering the desired name, press ENTER/YES (REDO). "Are You SURE?" appears in the display.
7. Press ENTER/YES (REDO) to finish saving the preset in the VM-3100's EQ Library.

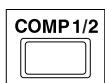
XI. How to Use the Onboard Compressors

The VM-3100 contains two mono compressors. Compressors are important signal-processing devices that serve two basic purposes:

- A compressor helps you control level fluctuations in a signal by lowering the level of any audio that exceeds a specified volume threshold. This allows you to raise the level of the entire signal without worrying that the loud parts will be too loud.
- Since a compressor narrows the difference between the loudest parts of a signal and the quietest parts, it subtly changes the nature of a signal, making it sound tighter and more polished.

Each of the two onboard compressors can process the signal in any one of the VM-3100's channels.

The VM-3100's compressors are available in addition to the standard effects produced by the VM-3100's effect processor(s).



Here's how to compress a channel's signal using Compressor 1:

1. To select Compressor 1, press COMP 1 / 2.
VM-3100Pro Only: Hold down SHIFT and press EFFECTS1 (COMP1).
2. Turn the VALUE dial to select the number of the desired channel.
3. Press F1-F4 ON/OFF.
4. Press F1 until "→On" appears just above it in the display. Press F1 once more to turn on Compressor 1.



To compress a channel's signal using Compressor 2:

1. Hold down SHIFT and press COMP 1/2.
VM-3100Pro Only: Hold down SHIFT and press EFFECTS2 (COMP2).
2. Follow Steps 2-4 in the previous section.



COMP 1/2 flashes to show that you've activated a compressor.
VM-3100Pro Only: When Compressor 1 is on, EFFECTS1 (COMP1) flashes. When Compressor 2 is on, EFFECTS2 (COMP2) flashes.



You quickly toggle either compressor on or off by re-selecting it.

How to Use the Onboard Compressors (continued)

When you're on the "COMP1" or "COMP2" screen, you can make fine adjustments to that compressor using the V knobs:

1. Press F1-F4 ON/OFF.
2. Press F3 [KNOB].
3. To adjust the compressor's Threshold, Attack, Release or Ratio setting, turn the corresponding V1-V4 knob.
4. Press the RIGHT page button to scroll to the OutLv setting.
5. Turn V1 to adjust the compressor's output level.

You can compress a stereo signal from two channels or the VM-3100's Master Out by linking the two mono compressors so that they function as one single stereo compressor:

1. While on either compressor screen—"COMP1" or "COMP2"—press F1-F4 ON/OFF until "LINK" appears above F2.
2. Press F2 [LINK]. "LINK COMP1/2 Are you SURE?" appears.
3. Press ENTER/YES (REDO) to link the compressors.
4. Press F1-F4 ON/OFF twice so that the "COMP1/2" screen appears.
5. Turn the VALUE dial to select the pair of channels you'd like to compress. You can select any odd/even pair of channels or the VM-3100's Master Out.

XII. How to Use the Compressor Libraries

The VM-3100's Compressor Library provides sixteen factory compressor presets, programmed to handle a variety of tasks. The Compressor Library can be handy when you need to quickly set up a compressor, or as a starting point for your own compression settings.

Let's use Compressor 1 to tighten up a bass performance by smoothing out its dynamic fluctuations—we'll use one of the factory compression presets in the Compressor Library:

1. Begin by assigning Compressor 1 to the bass's channel. Use Channel 7 for our example.
2. Press the F1-F4 ON/OFF button twice so that "LOAD" appears over F1.
3. Press F1—the Compressor Library's "LOAD COMP LIB" screen appears.
4. Press F1 until "→Pre" (for "Preset") appears above it in the display. Press F1 again to select the VM-3100 factory compressor presets.
5. Turn the VALUE dial to select the "04 DI Bass" preset.
6. Press ENTER/YES (REDO) to load the preset. "Are you SURE?" appears in the display.
7. Press ENTER/YES (REDO) again to confirm your choice.
8. Press EXIT/NO (UNDO) button to return to the Compressor 1 screen.

The 16 factory compressor presets are:

- 01 KickDrum1
- 02 SnareDrum1
- 03 Overheads
- 04 DI Bass
- 05 Mic Gt Cab
- 06 Breakbeats
- 07 Rap Vocals
- 08 Narration
- 09 StereoComp
- 10 StereoLmtr
- 11 RockVocals
- 12 Jazz Vocals
- 13 Acoustic Gt
- 14 DI Guitar
- 15 KeyboardLd
- 16 Kb Rhythm

How to Use the Compressor Libraries (continued)

You can also save 16 compressor settings of your own as presets in the VM-3100's Compressor Library:

1. While on the desired compressor's screen—"COMP1" or "COMP2"—tap F1-F4 ON/OFF until "SAVE" appears over F2.
2. Press F2 [SAVE].
3. Select a memory location for the storage of your compressor preset. You can save your preset in any location from 17 to 32.
4. Press the DOWN page button to select "Name."
5. Use the VALUE dial and the LEFT and RIGHT page buttons to name the preset.
6. After you've finished entering the desired name, press ENTER/YES (REDO). "Are You SURE?" appears in the display.
7. Press ENTER/YES (REDO) to finish saving the compressor preset in the VM-3100's Compressor Library.

XIII. Understanding Effects

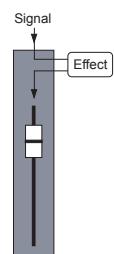
The VM-3100 provides 50 effect presets. The VM-3100Pro contains 100 preset effects as well as 100 user locations in which you can save your own custom effect presets.

Though the VM-3100 doesn't offer memory locations in which you can save your own effect presets, an edited effect can be saved as part of a Scene. Scenes are described later in this *Supplemental Note*.



You can use effects in either of two ways in the VM-3100:

- You can send a copy of a channel's signal to an effect for processing, and return the output of the effect directly into the VM-3100's main mix or to a bus that you're sending to an external device such as a multitrack recorder. Such an effect is called a "send-and-return effect." A send-and-return effect is useful when you want to add an effect to a signal and mix the effect together with the original dry signal. Use a send-and-return effect when adding reverb, delay, chorusing, flanging or phasing to a signal. You can apply the send-and-return effect to as many signals as you wish.
- You can insert an effect within a channel's signal flow—when you do this, the effect is referred to as an "insert effect." With an insert effect, a signal is interrupted as it travels through its channel and diverted into the effect for processing. The output of the effect is then inserted back into the channel and the signal continues on its way. When you insert an effect, it can't be used for any other channels' signals. An insert effect is useful when you want to completely replace an original, unprocessed—or "dry"—signal with a processed version. This would be the case when you're running a signal through a mic simulator, a vocal/guitar/keyboard multi, a pitch shifter, a guitar amp simulator, dynamics processor, parametric equalizer, canceller or a filter.



You can insert an effect into the VM-3100's stereo main mix channels to apply an effect—such as as stereo dynamics processor or speaker modeling effect—to an entire mix at once.

XIV. Setting Up a Send-and-Return Effect

Let's demonstrate the use of send-and-return effects by adding reverb to some elements in a mix. Let's say that we've got a drum machine on Channel 1, a bass on Channel 2 and a vocalist on Channel 3:

We'll start by selecting a reverb that'll make our signals sound like they're in a club somewhere:

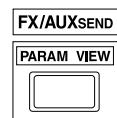
1. Press EFFECTS.
- VM-3100Pro Only:* Press EFFECTS1.
2. Turn the VALUE dial to select "P05 RV: ClubFloor."
3. Press ENTER/YES (REDO) to confirm your choice.

Next, we'll configure the reverb as a send-and-return effect:

4. Press F1-F4 ON/OFF.
5. Press F1 until "→On" appears above it on the display. Press F1 one more time to activate the effect.
6. Press F2 [LOC].
7. Use the DOWN page button to move to "Location."
8. Turn the VALUE dial to select "SEND/RETURN."
9. Use the DOWN page button to move to "In Level." This controls the combined volume of all of the channel signals you're sending to the effect.
10. Turn the VALUE dial to a setting of 100 for now. In a real situation, adjust In Level when you're satisfied with your individual channel effect-send levels in relation to one another but need to raise or lower the effect's overall input.
11. Use the DOWN page button to move to "Out Level." This determines how loud the effect itself will be.
12. Turn the VALUE dial to a setting of 100 for now.
13. Use the DOWN page button to scroll to "ReturnTo." You can route the outputs of a send-and-return effect to a couple of places:
 - You can send the effect into the main mix.
 - You can route it to any of eight busses if you want to send the effect to a track on a multitrack recorder, for example.
14. Use the UP, DOWN, LEFT or RIGHT page buttons to select "MIX" since we want to route the reverb into the VM-3100's main mix.
15. Turn the VALUE dial to add a check mark to the box next to "MIX."

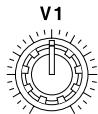
Next, we'll send Channels 1-3 to the reverb:

16. Press LEVEL METER (BIG T.C.) to go to the main level screen.
17. Press FX/AUX SEND (PARAM VIEW).
18. If it's not already lit, press Channel 1's SELECT button.
19. Press F1-F4 ON/OFF.
20. You can send the channel's signal to the effect from any one of several locations in the channel's signal flow. You can choose:
 - Off—to send none of the channel's signal to the effect.
 - PreF ("PreFader")—to send the signal before it reaches the channel fader. If you select PreF, you can move the channel's fader without affecting how much of its signal is sent to the effect. This setting is useful in any situation in which you want a signal's effect level to remain constant while the signal itself goes up or down in volume.
 - PostF ("PostFader")—to send the channel's signal to the effect after the channel fader. This is the setting you'll want most often, since the signal's effect volume will follow changes you make to the signal's level.



Setting Up a Send-and-Return Effect (continued)

21. Press F1 until “→PstF” is displayed. Press F1 once more to select this setting.
22. Press F1-F4 ON/OFF.
23. Turn V1 to adjust the drum machine signal’s effect send level. This determines how much reverb will be added to the drum machine. Set it to 115 to add a healthy amount of reverb.
24. Repeat Steps 18-23 to apply some post-fader reverb to the bass and vocalist. In Step 23:
 - set the bass’s effect send level to 75 for just a touch of reverb.
 - set the vocalist’s effect send level to 100.
25. Press LEVEL METER (BIG T.C.) to return to the main level screen.



You can quickly view a channel’s effect send level by pressing the channel’s SELECT button to show its “CH VIEW” screen. On this screen, the effect send we’ve been using is shown as “FX1 (V2).” The “(V2)” signifies that the effect send can be adjusted from this screen using V2—however, you can set it with greater precision using the numeric readout on the “FX/AUX SEND” screen.



XV. Setting Up an Insert Effect

To illustrate how to use insert effects in the VM-3100, let’s add some distortion to a guitar using one of Roland’s exclusive COSM™ effects—COSM effects are typically applied as insert effects. Let’s connect the guitar directly to Channel 4’s special high-impedance guitar input jack.

We’ll start by selecting the effect we want to use:

1. Press EFFECTS.
- VM-3100Pro Only: Let’s use Effect 2. Press EFFECTS2 to call up the “FX2” select screen.
2. Turn the VALUE dial to select “P36 GT:RockLed.”
3. Press ENTER/YES (REDO) to confirm your choice.

Now we’ll insert the effect into Channel 4’s signal flow:

1. Press F1-F4 ON/OFF.
2. Press F1 until “→On” appears in the display. Press F1 once more to turn on the effect.
3. Press F2 [LOC].
4. Use the DOWN page button to move to “Location.”
5. Use the VALUE dial to select “INS CH04.”
6. Use the DOWN page button to move to “In Level.”
7. Turn the VALUE dial to adjust the level of the guitar signal that’s being diverted from Channel 4 into the effect—you can use a setting of 100 for this example.
8. Use the DOWN page button to move to “Out Level.”
9. Turn the VALUE dial to adjust the volume of the effect as it’s inserted back into Channel 4’s signal flow. A setting of 100 will do for our purposes.

XVI. Understanding Busses

In the VM-3100, channel signals get from one place to another by traveling through "busses." A bus is simply a pathway down which one or more signals can travel. The VM-3100 utilizes a variety of busses—with different names and purposes—but they're all basically the same simple thing: pathways. What's great about busses is that they allow you to easily group together a bunch of signals and send them anywhere you like.

A bus can be mono—a single stream of signals—or stereo, with its signals distributed across two streams of audio.

You've actually already been working with busses. When you sent your drum machine, bass and vocal to Effect 1 back on Page 14, you were actually using the VM-3100's mono FX bus. (The VM-3100Pro has two mono FX busses, one that carries signals to Effect 1 and another that takes them to Effect2). And throughout this *Supplemental Note*, you've been listening to signals sent from their channels into the stereo main mix bus. Unless they're muted, channel signals are *always* sent to the main mix bus—when you raise or lower a channel's fader, you're controlling how much of its signal is going to the main mix bus. The stereo main mix bus delivers signals to the MASTER OUT L and R (for "Left" and "Right") jacks and also to the MONITOR headphone jack.

Busses in the VM-3100 often carry signals to output jacks. To route a signal to a particular output jack, therefore, you can simply send the signal down the bus that's connected to it. You can send as many signals as you want to a jack by sending them to the bus that feeds it.

In addition to its FX and main mix busses, the VM-3100 provides another eight mono busses—numbered 1 through 8—that can bring signals to other output jacks:

- Busses 1 and 2 carry signals to the AUX SEND 1 and 2 jacks, also labeled as Jacks 1 and 2, respectively.
- Busses 3 and 4 carry signals to the BUS OUT L and R jacks, also labeled as Jacks 3 and 4, respectively.
- The stereo DIGITAL I/O Out jacks A and B are special cases. You can connect them to any odd/even pair of busses (1 and 2, 3 and 4, and so on). This affords you tremendous flexibility and convenience when you want to send signals digitally from the VM-3100 to another device. As configured at the factory, Busses 4 and 5 feed Digital Out A, and Busses 7 and 8 carry signals to Digital Out B.

The VM-3100's eight digital RMDBII/R-BUS tracks also get their signals from Busses 1-8. Any of the eight busses can be routed to any R-BUS track.

When you send a channel's signal to a bus, you're actually sending a perfect digital copy of the signal, not the signal itself. The original signal remains in the channel. As a result, you can send it to several busses and destinations—for example, you can send a signal to a send-and-return effect *and* to the main mix, as we did in our send-and-return effect example.

Note

Note

XVII. Choosing a Bussing Method

You can send a signal to a bus in either of two ways:

- **BUS**—You can send a signal to a bus with the flip of an on/off switch. When you do this, the volume of the signal sent to the bus is controlled by its channel fader. This is the method to use when you're mixing, or recording tracks on a multitrack recorder, and want the precise amount of level control provided by the channel faders.
- **SND**—You can use a separate volume control that allows you to independently set the signal's bus-send level. Use this during recording when you're controlling your track levels using the channel faders, and need to create a separate monitor-speaker or headphone mix for your performers. When mixing, it allows you to control the level of a signal being sent to an external effect processor while your channel faders control its level in the mix.

Each bus can be set up to use either method. Let's use Busses 1 and 2—the busses that feed the AUX OUT jacks—to see how this is done.

1. Press BUS ASSIGN (PARAM VIEW).
2. Press F3 [OUT]—the “EZR OUT” screen appears. The column at the left edge of the screen selects the bussing method for each odd/even pair of busses.
3. Use the UP, DOWN, LEFT or RIGHT page buttons to select the area to the left of “1/2” at the left edge of the display.
4. You can turn the VALUE dial to set Busses 1 and 2 to use either bussing method:

—The box symbol signifies the BUS setting (“BUS” is also shown in the upper right-hand corner of the display). With this setting, you can send a channel's signal to the busses using an on/off switch. The send level will be determined by the channel fader, and you can pan the signal between the pair of busses using the channel's panning control (see Page 55 in the *Owner's Manual* for more on panning).

On/Off—The dial and small “m” or “s” signify the two SND settings that allow you to independently control the amount of a channel's signal to be sent to the busses. When you select “SND-M,” you'll have two volume controls: one for Bus 1 and another for Bus 2. “SND-S” gives you a single volume control—the channel signal will be sent equally to both busses.

Only Busses 1 and 2 provide two SND settings since they feed the AUX OUT jacks used for monitor-speaker and headphone mixes, as well as for sending signals to external effects—these jobs require an exceptional degree of control. All other bus pairs offer the BUS and SND-S settings only.

BUS ASSIGN
PARAM VIEW



5. Turn the VALUE dial to the BUS setting.
6. Press LEVEL METER (BIG T.C.) to leave the “EZR OUT” screen.

XVIII. Bussing—The BUS Method

In the last section, we set Busses 1 and 2 to BUS. This allows us to send a channel's signal to the busses by simply flipping a switch. Let's demonstrate how to do this using Channel 4:

1. If it's not already lit, press Channel 4's SELECT button.
2. Press BUS ASSIGN (PARAM VIEW)—a "04" appears in the upper left corner of the "BUS ASSIGN" screen to show that we're setting the bus assignments for Channel 4.
3. Use the UP, DOWN, LEFT or RIGHT page button to move to the "1/2 (AUX)" box.
4. Turn the VALUE dial to place a checkmark in the box. This signifies that Channel 4's signal is now being sent to Busses 1 and 2. The amount of signal to be sent to Busses 1 and 2 will be determined by Channel 4's fader. The channel's pan controls set how much of its signal will go to Bus 1 and how much will go to Bus 2—if you're creating a single stereo image with the two busses, the pan control will position the signal in the stereo field.
5. Turn the VALUE dial again to remove the check and turn off Channel 4's send to Busses 1 and 2.

XIX. Bussing—The SND Method

For a greater degree of independent level control, you'll need to set the desired busses to SND. Once again, we'll send a signal from Channel 4 to Busses 1 and 2:

1. Since we're already on the "BUS ASSIGN" screen, press F3 [OUT] to call up the "EZR OUT" screen.
2. Use the UP, DOWN, LEFT or RIGHT page button to select the BUS box next to 1/2 at the left edge of the display.
3. Turn the VALUE dial until the box is replaced by a small dial with an "s"—"SND-S" will appear in the upper right corner of the display.
4. Press LEVEL METER (BIG T.C.) to exit the "EZR OUT" screen.
5. Press FX/AUX SEND (PARAM VEW). The settings on this screen allow you to precisely control the amount of signal sent from the currently selected channel to any busses. You can control the sends to all of the VM-3100's busses from this screen—with the exception of the main mix bus—including its FX bus (or both FX busses on the VM-3100Pro).
6. Press the RIGHT page button twice to select the volume control for Busses 1 and 2.
7. Turn F3 or the VALUE dial to set the amount of Channel 4's signal to be sent to Busses 1 and 2. Set the send to 100 for now.

You can see a "ghost" of a knob to the right of the volume control we're adjusting. If we had selected "SND-M" on the "EZR OUT" screen, this second knob would control Channel 4's send level to Bus 2, while the one we just adjusted would control its send to Bus 1.

Since we selected Channel 4 in the previous section, "04" appears in the upper left corner of the "FX/AUX SEND" screen. If we wanted to select another channel—we don't right now—we could simply press its SELECT button and the displayed number would reflect our selection.

Note

Note

Bussing—The SND Method (continued)

8. Press the UP page button once. You can turn the VALUE dial to send the signal to Busses 1 and 2 from before Channel 4's fader (Pre) or from after it (Pst). The Pre setting makes the send level completely independent of the fader. Pst adds the send level to the fader's level so that it moves up and down with changes you make using the fader. When you're creating a headphone mix, you'll typically want to use the Pre setting. When you're sending a signal to an external effect processor, you'll probably want to use Pst.

XX. Listening to the VM-3100's Busses

You can listen to any of the VM-3100's busses through its MONITOR headphone jack. It's a good idea to listen to:

- the MASTER (main mix)—bus when recording tracks, and during mixing when you want to hear the whole mix.
- FX SND 1 (and FX SND 2 in the VM-3100Pro)—to check the sound of signals you're sending to the VM-3100's internal effects.
- Busses 1 and 2 when setting up your performers' monitor-speaker or headphone mix, or when you're checking the quality of signals you're sending to an external effect processor.
- Busses 3 and 4 to check the sound of signals you're sending to external devices from the BUS OUT (3/4) jacks.
- Busses 1-8 when you're using them to send signals digitally to external devices using the A OUT and B OUT digital jacks.

During normal operation, you'll want to listen to the main mix. Here's how to select what you'll hear:

1. Press LEVEL METER (BIG T.C.) to view the main level screen.
2. Press SOURCE (SELECT).
3. While holding down SHIFT, press SOURCE (SELECT) again. The "SOURCE SEL" screen appears.
4. Turn the VALUE dial to select the desired busses. You can choose:
 - MASTER—the main mix
 - 1/2—the busses that feed the AUX OUT jacks (Jacks 1 and 2)



When Busses 1 and 2 are set to "SND-M" on the "EZR OUT" screen, you can listen to Bus 1 and Bus 2 individually. When this is the case, you'll have the option of selecting "1" or "2" instead of "1/2."

- 3/4—the busses that feed the BUS OUT jacks (Jacks 3 and 4)
- 5/6—the busses that typically carry signals to the coaxial digital output, A OUT
- 7/8—the busses that typically carry signals to the optical digital output, B OUT
- FX SND1—the bus that carries signals to the internal effects, or Effect 1 in the VM-3100Pro.
- *VM-3100Pro Only:* FX SND2—the bus that carries signals to Effect 2.

You can also press F1-4 to select 1/2, 3/4, 5/6, 7/8 and MAS (MASTER). When Busses 1 and 2 are set to "SND-M," you can press F1 to toggle between Bus 1 and Bus 2.

5. Press LEVEL METER (BIG T.C.) to exit the "SOURCE SEL" screen.
6. Adjust your listening volume using the MONITOR LEVEL knob.



Tip



XXI. The VM-3100's Outputs

The VM-3100 provides an assortment of output jacks that allow you to send your signals to a variety of places. For example, you can use:

- the AUX SEND jacks—also labeled as Jacks 1 and 2—to send signals to a device that has RCA/phono inputs, such as an external effect processor or a speaker or headphone amplifier that allows your performers to hear what they're doing.
- the BUS OUT jacks—Jacks 3 and 4—to send signals to an analog multitrack recorder's 1/4" track inputs.
- the MASTER OUT L and R jacks to send signals to your monitor speakers or monitor-speaker amplifier. You can also connect the MASTER OUTs to the 1/4" inputs of an analog mixdown recorder.
- the DIGITAL I/O OUT A and B jacks to send digital audio to S/PDIF-compatible coaxial and optical devices, such as Roland's VS workstations, a computer sound card, an effects processor with digital I/O (such as the Roland SRV-3030D), a Mini Disc Recorder, and so on.
- the RMDBII/R-BUS connector to digitally send up to eight channels of digital audio to an RMDBII/R-BUS-compliant device.

As we mentioned earlier, you can send signals to the DIGITAL OUT A and B jacks using any odd-even pair of busses—the factory settings use Busses 5 and 6 for OUT A and Busses 7 and 8 for OUT B. To demonstrate how to change these settings, we'll route Busses 1 and 2 to OUT A:

1. Press BUS ASSIGN (PARAM VIEW).
2. Press F3 [OUT]—the “EZR OUT” screen appears.
3. Use the RIGHT page button to move to the “DOUTA” box. When this box is selected, you can turn the VALUE dial to connect any pair of busses to this output. Each pair of busses is represented by a horizontal line.
4. Turn the VALUE dial all the way counter-clockwise—the connection indicator for OUT A comes to rest on the line associated with Busses 1 and 2 (“1/2”), indicating the Busses 1 and 2 are now routed to the digital OUT A jack.

As you can see, the connection indicator for the AUX outputs also rests on the line associated with Busses 1 and 2. This means that signals sent to Busses 1 and 2 will go to both the AUX OUT jacks *and* OUT A.



XXII. How to Save Mixer Settings as a Scene

You can save your current mixer settings as a “Scene” that will remember your:

- fader levels
- channel panning
- channel EQs
- bus and effect routings
- bus and effect send levels
- effect settings
- compressor settings

Scenes provide a great way to quickly save—and recall—your work. You can try out different setups and save each setup as a Scene. Scenes let you jump from project to project without losing your settings since you can get the settings back with the press of a button. You can also re-use favorite setups for different mixing projects.

How to Save Mixer Settings as a Scene (continued)

The VM-3100 can store up to 32 different Scenes arranged into eight sets—or “banks”—containing four Scenes each. Once you’ve chosen the desired bank, you can select the desired Scene by pressing one of the four dedicated Scene buttons located in the VM-3100’s SCENE MEMORY area.

Let’s save everything we’ve done so far in this *Supplemental Note* as Scene 2 in Bank 4:

1. Press the BANK 1-8 (LOC/SCENE) button. The “SELECT BANK” screen appears. You can turn the VALUE dial to select any of the eight banks of Scenes.



The currently selected bank is noted with an asterisk to the right of its number.

2. Turn the dial to select Bank 4.
3. Press ENTER/YES (REDO) to confirm your selection—an asterisk will appear to the right of the “04.”
4. Press LEVEL METER (BIG T.C.) to exit the screen.
To save a Scene in the selected bank, you can press any unlit Scene button.



When a Scene has been saved in one of the four Scene memory locations in the current bank, the corresponding Scene button lights to indicate that the location is already in use.



5. Press SCENE 2 (DEL)—the button lights, indicating that your settings are now stored as Scene 2 in Bank 4.



XXIII. How to Recall a Scene

Select the desired Scene bank—see Steps 1-4 1 in “How to Save Mixer Settings as a Scene”—and use the following procedure to recall the Scene:

1. Press the desired SCENE button.

XXIV. How to Delete a Scene

Select the desired Scene bank—see Steps 1-4 in “How to Save Mixer Settings as a Scene”—and use the following procedure to delete the Scene:

1. While holding down SHIFT, press the SCENE button of the Scene you wish to delete. Its light will turn off, indicating that the Scene has been deleted, and that the location is now available for the storing of a new Scene.

XXV. How to Initialize the VM-3100

You can restore the VM-3100 to its original factory settings by "initializing" it. This can be useful, for example, if you want to clear all of the VM-3100's Scene memory locations for a new project, create a new set of EQ or compressor libraries, or troubleshoot the VM-3100. You can choose to initialize the entire VM-3100, or select:

- System Setup—to reset the settings on the "SYSTEM PREF" and "SYSTEM MIDI" screens.
- Mixer—to reset input routings, EQ settings, panning, bus routing and phantom power settings.
- Scene—to delete all Scenes currently in the VM-3100's memory.
- Routing Sets—to delete all of your custom EZ Routing templates.
- EQ Libraries—to delete all of your custom EQ libraries.
- Compressor Libraries—to delete your custom compressor settings.
- Effect Patches (VM-3100Pro Only)—to delete all of your custom effect presets.

You can choose to initialize any or all of the settings above. To select the settings you wish to initialize, and to perform the initialization process, use the following procedure:

1. Press SYSTEM.
2. Press F1-F4 ON/OFF.
3. Press F4 [INIT]. The "SYSTEM INIT" screen appears.
4. Use the DOWN or UP page buttons to select a type of setting you wish to initialize.
5. Turn the VALUE dial to place a check mark in its box.
6. Repeat Steps 4 and 5 to select any other setting types you want to initialize.
7. When you've finished, press ENTER/YES (REDO). "Initialize. Are You SURE?" appears in the display.

Once you've initialized something, it's permanently deleted from the VM-3100's memory. Think twice before proceeding to make sure that you're not about to erase something you need.

8. Press ENTER/YES (REDO). "Initialize Really SURE?" appears in the display.
9. Press ENTER/YES (REDO). The VM-3100 executes the initialized process.



XXVI. Conclusion

That's it for this VM-3100 *Supplemental Note*. We hope it helps you realize the full potential of your powerful VM-3100. Additional *Supplemental Notes* regarding the VM mixer series are available from Roland's Faxback system. For a catalog of available documents, please call (323) 890-3700, Extension 2771, and order Faxback #3.

XXVII. Where to Turn for Additional Help

Roland's Product Specialists for our Digital Mixing Group are dedicated to helping you with questions concerning your VM-3100. This team of experts can be contacted at (323) 890-3742, between the hours of 8:30 am and 5:00 PM, Pacific Standard Time.

XXVIII. Get Connected



For the latest info on new products, support documents, upcoming Roland events and more, visit our Website, www.rolandus.com, or www.rolandgroove.com.



24 hours a day, 7 days a week, you can receive a library of support materials and product information on your fax machine - and it's all FREE! Just call (323) 890-3780.



If it's a real-live person you want, we've got a team of Product Specialists that can't be beat. They're on call from 8:30am to 5:00pm PST Monday through Friday at (323) 890-3740.